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CULTURES

AUDIO DRUDGE

ISSUE 4



SCHLOSS TEGAL
MAEROR TRI
SMALL CRUEL PARTY
over 50 reviews!!

INDUSTRIAL

EXPERIMENTAL

ELECTRONIC

THANKS: J. Kohl and the Tesco Organization, Donna Klemm and Artware Audio, Rick Schneider and **Schloss Tegal**, Jim O'Rourke, Key and **Small Cruel Party**, Mason Jones and Charnel House, Luciano Dari and MMM, Ivan Iusco and Minus Habens, Dan and **Illusion of Safety**, Dan Plunkett and ND Magazine, Stefan and **Maeror Tri**, Sylvie and Nuit et Brouillard, Silent Records, Tim and Hyde Recordings, Bonnie and **Voice of Eye**, Frans and Staalplaat, and RRRon.

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Ad Rates Furnished Upon Request

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AUDIO DRUDGE is distributed in
North America by: RRR, Subterranean,
A State of Flux, and Silent Records.
In Europe by: Tesco Organization,
Artware Audio, Staalplaat, Nuit Et
Brouillard.

SCHLOSS TEGAL

MUSICK FROM MADNESS

To listen to **SCHLOSS TEGAL**'s latest (and first) CD, **The Grand Guignol**, is to journey into the deepest fathoms of the mind of the serial killer. So brutally realistic, the effect is not to passively hear, but to get involved...to watch first hand as the bodies are dismembered, the flesh severed, the meat cooked. Just looking at some of the titles is enough to give even the most jaded the shivering willies; "Meatgaze", "Hunting For Humans", and perhaps most bizarre, "Watch Me Flop Around". To let your mind wander as you listen is to question the very sanity that holds you together. Waves of overpowering electronics wash over you like the black breath of the dead while sampled and slowed voices repeat gruesome narratives..."He loves to kill, he loves to kill, he loves you to kill" or "Cut off his head". In "Watch Me Flop Around" the buzzing sound of electricity is used to represent the genital electrocution of a maniacs victims, while in "Certificate of the Wound" strangled choking sounds are heard ad nauseam. What's most disturbing is the blurb in the CD booklet that states; "Death Rattles on Certificate of the Wound recorded by persons who wish to remain anonymous". The persons responsible for such madness are Marc Burch and Richard Schneider. Richard has just moved to Maryland (good news for us natives) so the band is temporarily separated, but mail collaborations are being done and **SCHLOSS TEGAL** is far from being in limbo. In fact, a new CD is in the works for Dragnet Records, their second for a German label (**The Grand Guignol** was released on

Artware Audio). Still available in extremely limited amounts, (if you're lucky enough to find them) is their first LP, **The Soul Extinguished**, a 7", **Procession of the Dead**, and a cassette, **Musick from Madness**. The following interview was done with Richard via mail and fax.

D: Let's start with a brief history of **SCHLOSS TEGAL**...how it came together and how it evolved into what it is today?

ST: **SCHLOSS TEGAL** began in 1981 when I worked for a publisher of scientific journals. I became interested in the Menninger foundation, which is an experimental psychiatric clinic in Topeka Kansas. I later found out that the Menninger clinic was based on **SCHLOSS TEGAL**, the first experimental psychiatric clinic outside Berlin that was run by Ernest Simmel. It was a clinic where they used music therapy and art to treat their patients. I was in art school

at the time and had a radio program called the "Death Disco" where I met Marc Burch who also had a program called the "Debraining Machine". We both had common interests in experimental music of that time; **THROBBING GRISTLE**, **SPK**, **WHITEHOUSE** and the most extreme musics and the german electronic artists. At that time members of **THROBBING GRISTLE**, Genesis P. Orridge and Peter Christopherson, came to Lawrence to compile the William S. Burroughs LP for Industrial Records, and they encouraged us to pursue our music further. Later, **SPK** arrived in Lawrence to perform on their 1982 tour- a performance that was quite moving to us and they encouraged us even more to pursue our artistic interests. Marc at the time was corresponding with **LUSTMORD** and others for his small extreme magazine called "Blowup". I bought my first

Among the subjects treated in this work are: Force of sexual instinct- Love as a passion -Monogamy -Cultural demoralization of sexual instinct -Sensuality and religious fanaticism -Celibacy-Facts of physiological fetishism -religious and erotic fetishism- Flagellation as a stimulant for sexual life -Erogenous zones -Coitus-Ejaculations -Sexual neurosis-Paralysis of the rectal tissue -Temporary impotence-Neurosis of the nerve centers of ejaculation-Sexual perversions in seniles due to impotence or dementia-Sadism-Lustmurder Mutilation of corpses -Defilement of male and female persons Symbolic sadism -Sadistic acts on animals -Passive flagellation -Frequency and practices of masochism Shoe and foot fetishism -Coprolagnia -Thanotopies Sexual bondage -Hand and hair fetishism -Acquired sexual inversion in either sex -Grades of acquired perversion Psychical hermaphroditism -Homosexuality Urning Effimation -Sexual crimes and the common weal Defilers of statues -Immorality with persons under the age of fourteen -Violation of animals -Sodomy, bestiality Cultivated pederasty -Social life of pederasts -Congenital antipathic sexuality -Cacophilia -Epilepsy Satyriasis and nymphomania -Ektopic existence -Pnakoties -Hysteria Paranoia -Sexual crimes classified, etc. etc.

synthesizer and began experimenting with tape and electronics and we set up a small studio in the house where we lived. Our first performance was at the museum of art here. Many people were outraged by the video and sound that we produced. It was too foreign for them at the time. Then we supported **WHITEHOUSE** in Kansas City in 1984 which was more along our line. That was when I decided to start Tegal Records and released a cassette by Marc Wagner. He lived in Lawrence and built musical machines out of turntables and found objects. He was quite crazy and tragically took his own life later that year. Then we released a cassette by **SCHLOSS TEGAL** recorded live at the Outhouse called **Eupareunia Campaign** and a cassette compilation of other groups called **Kollektiv**. **SCHLOSS TEGAL** has evolved from experimentation and we feel that our experimentation is over and that we have finally attained an original sound and ideas, but there are always new approaches and ideas to explore.

D: You mentioned that you've been around since 1981, how is your approach/outlook different than when you started?

ST: Our approach has always been to do what we want to do without compromising our artistic beliefs, no matter what the outside circumstances are and that has not changed over the years and I don't think it will. Our future outlook is good compared to the early years-technology has allowed us to meet our full potential with digital sound. There is a larger audience interested in a new approach to music and sound as art, especially in Europe and Japan. There are more labels willing to produce new sound works like ours.

D: What were your initial influences back then?



ST: Our initial influences have always been from a provocative standpoint. From music and art that will make people wake up and think for themselves. People are sometimes outraged by our presentations. Images of meat processing and animal abuse to penal institutions are not meant to shock but to provoke a realization and a positive response.

D: **Musick From Madness** was the first official release?

ST: No, **Musick From Madness** was a retrospect cassette produced by the A State of Flux label that came with a small bone in the packaging. It contained home recordings from 1984-1991 of unreleased material and outtakes. Our first vinyl release was in 1989 with a seven inch single **Procession of the Dead/Dreamtime**, which was quite successful. It's now out of print. We may repress a memorial issue sometime soon. that was when we did our first small tour on the west coast, Seattle, Portland, San Francisco. Later in 1990 we released our first twelve inch called **The Soul**

Extinguished, which became a hit in Europe. Almost every copy we pressed was sold in Europe-the same with the single. Even the LP is almost out of print. We have plans to release the LP and single on one CD with added tracks hopefully this year, but right now we are concentrating on new works. Our new CD, **The Grand Guignol**, has just been released by Artware Productions of Weisbaden Germany in a limited edition of 1000. We are currently working on a new project called **Oranur III The Third Report** based on Orgone radiation and Wilhelm Reich.

D: Let's talk a bit about **The Grand Guignol**...can you describe what the Grand Guignol was for those who don't know?

ST: The Grand Guignol was the first Horror, terror, and gore theater of Paris founded by Andre de Lorde and started around 1919. Early on it was based on Punch and Judy marionettes-lifesize human marionettes. Later they performed vaudevillian skits of Horror and Gore. It was very

extreme for the time and Parisians flocked to the theater to be shocked and horrified. They went to great lengths to create shocking realism with their electrocutions, burns and throat cuttings. They performed stories of Poe, mad scientists, and murder. We wanted to do the same thing with our CD, and create shocking realism of gore, terror, and horror based on real life killers and cannibals. We also have included a piece of torn cloth in the CD booklet to symbolize rape or violence in 300 random copies.

D: Now you actually went to the Kansas Neurological Institute to do "research" for this release...what kind of access did they allow you?

ST: We had access to the neurological library at the institute where we did research on the minds and delusions of violent or self destructive individuals. We also had access to video tapes that were very helpful. This was mainly for our own interest. The track "Black Dahlia" on our CD is based on the delusions of murderers and what goes on in their minds. We also did some research at the Menninger Clinic on Schloss Tegel itself and it's history to better understand it's function.

D: You had some problems at the processing plant...this was in Germany? What happened there and has there been any trouble elsewhere?

ST: Yes we did have some problems at the pressing plant at first. They didn't like the back cover and didn't like page six of the booklet that has quotes from known cannibals and murderers. However our producer explained to them that we weren't glorifying violence and that they should check into french theater history. We've also had problems from two distributors. One in France and one in Germany that refused to distribute it because they said we were Nazis and that we were

glorifying violence. These are the same distributors that distribute things like **DEATH IN JUNE** and **NON** that have lyrics about genocide and racism. I don't understand why they won't take our stuff. We also have been asked to change the jewel box photo and page six for the second edition that we plan to do, so the first edition may become valuable like the **BEATLE's** butcher cover.

D: I have this image of Lawrence being a fairly conservative, small mid-western town...is there a sizable audience for what you do there? How often do you play out?

ST: Lawrence is a conservative town but William Burrough's does live here. It's easy to get things done here without alot of problems found in big cities. We don't play here often, but we do have an increasing following growing.

D: Video is an integral part of your show is it not? Is it work done by you or is it more compiled images?

ST: Our video presentations have become more more a part of our live performances. they are mostly a mixture of our own images and compiled images. We try to find rare footage of things jot easily accessed to the public. An evening of ST video may include many things put together in an intrinsic manner-like images of the clean up of Jonestown. We also use slides and video together to create a full stage of images.

D: Do you have any plans to release any of it to the general public?

ST: Our last performance we did an actual Guignol performance with self mutilation and blood. It was quite successful and was documented on video. We plan to release this video in our Interzone catalogue soon. That's the only video release planned at this time.

D: You are in the process of setting up a tour of Europe

through Artware...why the decision to tour their first?

ST: We plan to tour europe first because that is where we are the most popular...and we feel we will get more of a reception there than in America right now. Almost all of our records and CD's have been sold in Europe. A 1000 copies have been sold in Germany alone. Audiences in Europe I think are more receptive to music as art than just a commercial commodity. The average American is too brainwashed by music television.

D: I'm listening to the **Grand Guignol** as I type this..."Watch Me Flop Around" to be exact, a title that suggests a hint of humour but at the same time a kind of horrific surreal image that I don't thing is easily overlooked. What is the initial inspiration come from to do such a track...do you start with an image and work around that or do you do the music first and let that build the image itself?

ST: "Watch Me Flop Around" was originally arranged by Marc Burch and then I added some tracks to the mix. It's based on Bob Berdella of Kansas City. he would pick up young homosexual men, take them to his house, and drug them. They

GRAND GUIGNOL

20^{ème} Rue CHAPTAL TRI 20-34 DE PARIS Direction CHRISTIANE WIEGANT
Métro BLANCHE-MOULLE

Perdus dans l'Enfer Vert

DENISE DAX
GERMAINE DUCLOS
EDDY GHILAIN
BERNARD CHARLAN
JIMMY GAILLARD



Les Coupeurs de Têtes

Drame de la JUNGLE en 2 ACTES et 3 TABLEAUX d'EDDY GHILAIN



would wake up in his private torture chamber in his basement where he would he would electrocute his victims and sodomise them. He was captured when a victim escaped with nothing but a dog collar on and ran to the neighbors house. This was going on four blocks from where Marc lived in Kansas City while we were recording the **Grand Guignol**. "Watch Me Flop Around" is a perfect example of the dark humour in **SCHLOSS TEGAL**. It contains actual recordings of one of Bob's victims that got away, describing his ordeal as Bob tied electrodes to his genitals to watch him flop around. It's kind of like the morbid joke, "Mommy, Mommy, can Billy come out to play?". "But you know Billy doesn't have any arms and legs". "I know we just want to watch him flop around on the hot cement". It's the same kind of morbid humour.

D: I find the whole concept of **SCHLOSS TEGAL** to revolve around the evocation of images, how integral is that in the understanding of your work and how important is your video work in tying in with that?

ST: The evocation of images is

a very integral part of **SCHLOSS TEGAL**. Our whole idea was to create scenes or visual images in our audio works. Most people tell us that they have very visual sensations from our music. The music is what creates the mind movie. Especially people who have taken LSD or some other mind enhancing drug. Our video work does tie into that with some degree. But video images are more concrete and not left up to the imagination like audio. We are working more with video images that are abstract, that create less tangible images that cause the viewer to use their imagination from the video images. Much like the audio where you can't see audio sound but the image is imagined. Say with video you might see the image and then imagine the sound then it becomes more curious and intriguing. This is much in the same fashion that we create our sound designs. We carefully select and edit our sound until it fits into the kind of image we want to create, like sound effects editors do for movies.

D: What's the philosophy behind the name and how does it pertain to the music?

ST: The philosophy behind the name is hard to say to avoid needless dogma. We want to

question normality and what is classified as normal...to have the freedom to express ourselves the way we want without the censorship that we have encountered. They just don't understand and are afraid of facing the truth.

D: Tell me about your new project for dragnet-Oranur III **The Third Report**-it is based upon the UFO sightings of Wilhelm Reich? Who is he and what is the story behind it?

ST: Wilhelm Reich was a misunderstood scientist who discovered orgone radiation, the bodies natural sexual radiation and built the first orgone accumulator. A wood box lined with with steel wool and lead that you sit in and concentrated the orgone radiation around your body. He also built a cloud bust for seeding clouds for rain. He also claimed that he was visited regularly by alien space ships in which he had a battle going on with his cloud buster. He was eventually imprisoned. He wrote two reports about his UFO encounters, Oranur I and Oranur II. **Oranur III** is our pataphysical interpretation of his encounters through sound. It will contain alien abductions, sex probes, orgones and what happens after we lose our bodies. After all, we are here to go aren't we?



MAEROR TRI

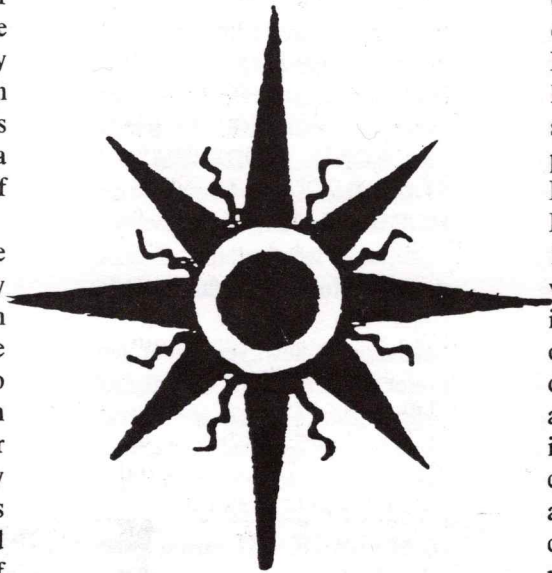
I only recently started contact with Stefan from **MAEROR TRI**, but his enthusiasm for what his band was doing and his love for the genre was obvious from the beginning, not to mention contagious. They are currently digging a sizable niche for themselves with their own hypnotic blend of drones and subterranean sounds and have just started their own label, Drone Records. Despite several tape releases **MAEROR TRI** has just begun to come into their own with the release of their first CD on Staalplaat and their first 7" on Drone. The following interview was done via mail.

D: Lutz Schridde calls your music "music for the right side of the brain"...which you readily agreed with. Can you expand on this theory a bit, how it pertains to **MAEROR TRI** and the idea of what you called "dualism of mind"?

MT: About this subject one could talk for hours-but we'll try and make it short: brain scientists found out that the human brain can be divided into two hemispheres, which are both able to direct the body on their own-one could live with only half. But there are differences concerning what is perceived and digested in the two halves of our brains-indeed we can speak of dominances. The left side is responsible for the analytical, rational and logical thinking (maths for example), and for the language, whereas the right side can be activated through music and atmospheres and works intuitively, imaginatively and metaphorically. This is also called "dualism of mind". We could say the right side works more holistically and the left side is able to work more reductionally. This is no total split-up, but a dominance of processing. It is important to

know that one can only be creative when both sides are activated with 50%, so one should reach a kind of balance. The whole western society is mainly based on left-side thinking, thinking of hierarchic structures, of law and order, money, pedagogics and so on. Maybe this leads so many people to an every-day routine, to a boring and senseless life, to suicide and schizophrenia. What we want to express is passion, emotion, atmosphere, building a secret and surreal music- a "new" language for the right side of the brain.

D: Explain a bit about your latest project on



Staalplaat, Multiple Personality Disorder... it is based on the four different emotions associated with schizophrenia...what was the attraction to doing such a project?

MT: The attraction to the subject was mainly caused by the unbelievable extremity of the illness and the strange kind of existence the patients suffer. Besides we think that no one is completely free of some kind of schizophrenia. reality is nothing static. M.P.D. is the most extreme form of schizophrenia

that is known so far. The patients can have up to one hundred totally different personalities, with immediate change in language, behaviour, sex and so on. What is so striking is the fact that this personality - change is a real and complete change, except the outlook of the patient, and this is still a riddle for the scientists who examine this illness. We worked on the four basic characteristics which can be found in nearly every M.P.D. patient: the "administrator", the "anaesthetizer", the "revenger", and the "protector". For more information about M.P.D. one should read the small explanation on the backside of our CD.

D: You've just started your own label, Drone Records. What are some of the projects you have planned in addition to **MAEROR TRI**?

MT: Drone Records was built in 1993 with the intention to do a vinyl-only label for the industrial-underground, releasing only on a 7" format. We want to do something uncommercial, as a symbol against the CD-industry. In Germany, a CD costs about DM 30 each, that's about \$18.00, although a CD costs only about DM 3 in production. The singles we do cost about DM 7 in production, and we sell them for DM 10. So it's obvious that there is really some shit going on. Besides that, we think of releasing only singles of very high quality, concerning the music of course, but also the covers. The covers will always be designed by the artists themselves, and they are free to do what they want with it. The releases appear in a first edition of 200 on coloured vinyl. The first release was a single by ourselves named **Saltatrix**; it came in a full coloured handsprayed "wheel" cover,

side. Still available in the U.S. through RRR we think. The second release came out in August, by a german industrial-project called **MOHR**...this time in a handmade leather and wax cover. When the new Drudge is out the third release should be out, by the Dutch group **BEEQUEEN**. After this we have the following releases planned:

DR-04: **BIG CITY ORCHESTRA** (we love them).

DR-05: **CONTRASTATE** (UK).

DR-06: **ABNER MALATY** (nearly unknown project from the U.S., but very much worth discovering).

After this we have in mind the **HIDEG RONCS**, great ritual noises from Hungary, **TESENDALO** (german ambient-project), hopefully **VOICE OF EYE** and some others, but there are no definite plans as yet.

D: There are three members all together, how do you go about composing material as far as who contributes what etc.?

MT: There's no specific form of composing music because if there was one it would impair the individuality of the members. Every idea or concept of a member will be advanced/developed via the participation of others. In addition we have the desire to keep our minds open to any possible kind of producing sounds.

D: Looking at your music, is there a specific goal you will have liked to achieve down the road?

MT: There is no definite goal for us but to continue expressing ourselves and to communicate through music.

D: Do you strive to have a sound that's easily identifiable or would the goal be the opposite...to continuously change your sound?

MT: It's not and will never be our aim to create a specific

MAEROR TRI sound, but surely the music is in some way identifiable. The decision is whether we like the music or not.

D: Your ideas of music for the right side of the brain would suggest that you find most conventional music "mind-less". What do you think of typically "industrial" bands venturing into dance music, even if under a different name (I'm thinking specifically of **ZOVIET FRANCE** and the **HORIZON 222** project). Also the same trend reversed...dance oriented bands doing ambient projects for the rave-scene?

MT: The idea of music that affects the right side of the brain doesn't mean that we reject music which is probably appealing to the left side of the brain. In fact, we also like listening to more conventional music provided that is qualitatively valuable (for example, such different bands like **KONG**, **GODFLESH** or **SLOWDIVE**). Concerning **HORIZON 222**, we have to admit that we find this project pretty boring, it's a fashionable sound that won't be heard by anyone in a few years and we prefer **ZOVIET FRANCE**, of course. Dance music in general can have an entertaining effect on us, but it hasn't any higher meaning for our minds.

D: **MAEROR TRI** seems to be a band who are true fans of the industrial/experimental genre...what were some of your influences and what are some of the things that are currently inspiring to you?

MT: Firstly, we would like to emphasize that it's in our opinion impossible NOT to be influenced by any crap you hear. Therefore we are not inspired by music or a certain style in particular, but there are a tremendous amount of bands that had and currently have an unconscious imprinting. Indeed we are fans of experiment and

so called industrial because it contains so many interesting ways of expressing oneself, in this field of music originates new and further enforceable concepts and ideas behind the music. But for example, our permanent, intensive and developing use of guitars shows that we are not only attracted towards experimental music.

D: Do you suggest the use of illicit substances for the full effect of **MAEROR TRI**?

MT: It is not necessary to consume drugs to get an effect out of our music, but we think drugs can maximize the listener's senses. We don't consider our music to be drug-influenced.

D: What are some of the themes **MAEROR TRI** will be involved with in the future...you had mentioned to me the idea of the masses being unable to distinguish between reality and simulated reality?

MT: The next project for **MAEROR TRI** is the musical transformation of certain aspects within the "chaos-theory". Furthermore we'd like to deal with the theme "simulation" which you mentioned and the "dualism of mind" (the dominance of the two hemispheres of the brain). So far we have no concrete releasing plans nor real concepts, but we are working on it.

D: Explain your usage of symbols and how it pertains to your music and what you are trying to communicate?

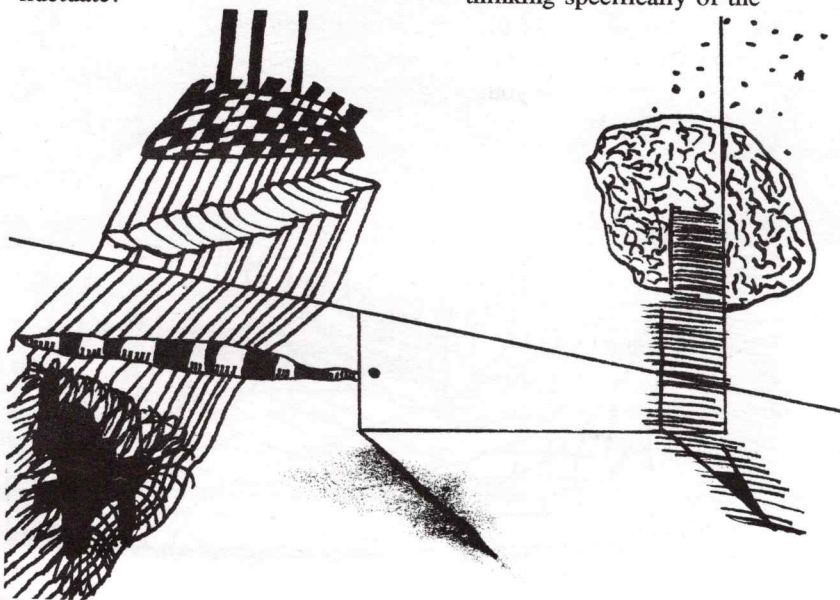
MT: The most important symbol for us is, of course, our "wheel". It's a kind of visualization of our expanding and developing minds. The "wheel" is a permanent movement and colour, thus symbolizing the different states of consciousness. The symbol for Drone Records, the "black sun", means spreading of energy through music in a neurological way. Therefore the Sun is black, thus we show that this is not the

small cruel party

Like alot of organically bent artists Seattle's **SMALL CRUEL PARTY** draw their resources from the abundant wealth of the environment. But, unlike so many others this is not readily evident. Obscure and curious sounds are used, ranging from a bicycle tunnel, to the woods at midnight (**Urgent Tube 10"**) to wire (**Three Simple Eyes of the Insect Ancestor** cassette) to the unidentifiable (**Do You Believe in a Pencil?** CD). The newest release (which I've yet to hear) is a double 7" comprised of materials found in Baltimore (of all places) called **Anodyne Effect of Habit**. Other works can be found on various compilations and several cassette releases (look for them!). As is obvious in some of the answers to the following questions, **SMALL CRUEL PARTY** is quite unconventional, in thought and in music.

"Things are symbols of themselves"-Ezra Pound.

D: Tell me a little bit about the formation of **SMALL CRUEL PARTY** and how it evolved into it's present form...is there a stable membership or does it fluctuate?



SCP: SMALL CRUEL LEOTARD is formed by sounds traveling through the "air"-certain people (always on in particular) receive these sounds and put them on a plate magnetically. At first sounds were forced from plastic boxes purchased in Japan. Obviously the results were limited - expectations restrained any formidable result. Eventually the real world (acoustic world) events revealed themselves to be what's there anyway, what it is, we ourselves the listeners, hearing (ideally). I've never heard of **S M A L L ARTICHOKE PARTY**.

D: What's the background on the latest release...parts of it were recorded in Baltimore?

SCP: A man in Baltimore hears and sees and contacts others to collaborate. From the streets he finds physical materials to use; his wife (who especially sees) finds materials that grew, as cities (i.e. Baltimore) grow, but few cut them down. My sister lives near Baltimore with her dog, Canaan Canaan Canaan Bo Banaan.

D: What's the approach when undertaking a new project...how much of it is planned and how much of it evolves? I'm thinking specifically of the

Urgent Tube 10".

SCP: Sounds come from all directions and suggest partnerships with the visual. These in turn can be changed about, varied, and all this leads to inevitable visual aspects. Besides, could there ever be an invisible sound event? Sur son fumier Job se sert encore de son face-massage électrique. **Urgent Tube** suggested itself first in my throat, which I then took to the woods. Obviously, I prefer "larger" dogs, such as bears.

D: What were some of the devices used on the Pencil CD, Urgent 10", and the latest?

SCP: Wind in a long bike tunnel (which also appears on the 10"-let us pause here to consider the cover of the records just mentioned: I still find it quite lovely (here I am anticipating a different question); they covered my apartment and took weeks to dry, dust, hair, and skin flecks landing on them during the process, my daily process. I was naked and "knew" them...How nice to see it again; hello!), Streams in the Cascades recorded in deep snow, stumbling about on a glacier, the day I saw, on two separate occasions, a wolf; dishwasher springs playing cellos of soap and water ghosts (nonelectrically).

D: What was the philosophy behind the title **Do You Believe in A Pencil?**

SCP: Well, do you?

D: Who does the cover art of your releases?

SCP: **SMALL CRUEL NOODLE** does it's own packaging, except for the State of Flux, SFCR, and G.R.O.S.S. releases, who each did their own fine thing after some discussion. The visual and sonic are a single whole (Thoreau: The heavens and the earth and one flower). Why not have original packaging, why accept only

certain packaging possibilities? Open the mind and let anything suggest itself.

D: How do you think **SMALL CRUEL PARTY** is different from other artist that use organic resources...is there an approach that maybe sets you apart?

SCP: Rather than an answer to this question, consider the following: "Moravitz has presented the case, in thermodynamics, for the hypothesis that a steady flow of energy from the inexhaustible source of the sun to the unfillable sink of outer space, by way of the earth, is mathematically destined to cause to cause the organization of matter into an increasingly ordered state. The resulting balancing act involves the ceaseless clustering of bended atoms in molecules of higher and higher complexity and emergence of cycles for the storage and release of energy. In a non-equilibrium steady state, which is postulated, the solar energy would not just flow to earth and radiate away; it's thermodynamically inevitable that it must rearrange matter into symmetry, away from probability, against entropy, lifting it, so to speak, into a constantly changing condition of rearrangement and molecular ornamentation. If there were to be sounds to represent this process, they would have the arrangement of the Brandenburg Concerto, but I'm open to wondering whether the same events are recalled by the rhythms of insects, the long pulsing runs of bird songs, the desants of whales, the modulated vibrations of millions of locusts in migration" (The Lives of a Cell).

D: Do you listen to your work frequently...what are some impressions looking back at select releases?

SCP: I listen to my/our work frequently, and look at it too. Not every moment is

appropriate: some days I am not interested, other days quite entranced. Each release made clear its readiness-if it wasn't ready, it wouldn't have gone out; so obviously, they are all just fine, and I'm quite "pleased" with the results. I am just an outsider to them anyway, they're out on their own.

D: Is there a conscious attempt to remain anonymous on your part...there seems to be a noticeable lack of info on your releases?

SCP: All the pertinent information is definitely included, everything, actually: both sonic and visual processes, even things not directly pertinent are present- each step is included in the whole. Toward you all anguine coneboos seems to scoot, so it isn't necessary to redundantly describe it with words.

D: Do you get a chance to play live at all in Seattle?

SCP: Several live appearances in Seattle (and also right now, today, in Vancouver), many with butoh dancers, including acoustic performances out on the Pacific coast. There are many people here interested in experiencing the world in many different ways, and several of them choose an auditory approach. I know almost nobody with less than two years.

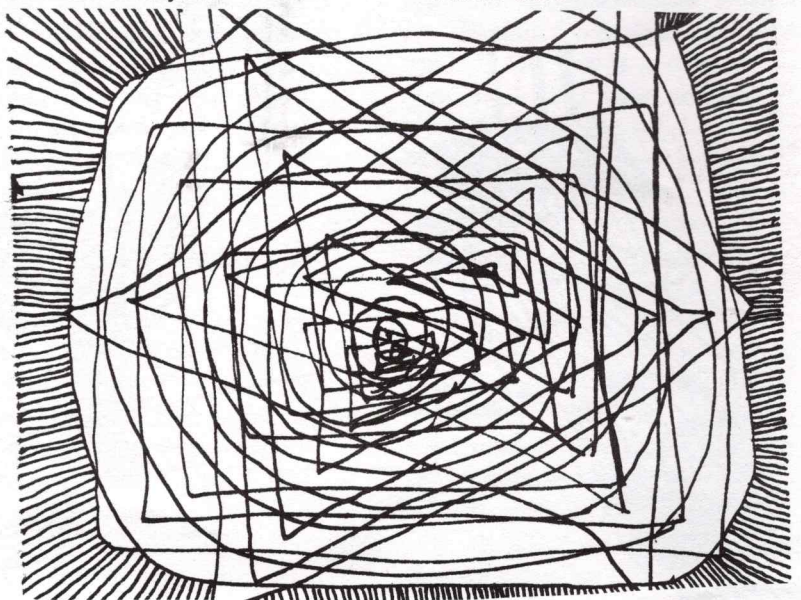
D: Who are some artists that have influenced you?

SCP: John Cage, Hildegard von Bingen, Alvin Lucier, La Monte Young, YEAST CULTURE (in many ways), plants (forests, the sea-not to be mystical or obtuse, but quite plainly and literally). Acoustic birds make the best electronic music.

D: What are your thoughts on conventional music...do you see S.C.P. as a rebellion against such music?

SCP: Conventional music:::emphasize quality-does it challenge, transport, teach, exemplify? Is it real (we go out to meet it)? These things are important, so period/style shouldn't matter at all. A **BOW WOW WOW** record is still one of my very favorites, and there is music by **Beethoven** that barely even exists on this planet, occasionally touching down briefly to shine it's brilliant light, then leaving us transformed forever. For **SLEETY CRUEL PARTY** "music" is not really that important, not the point, the intention; what is, rather, is sustained concentrated activity in a sonic/acoustic context-what is happening, what am I hearing, it-it's a vehicle, and it's pointing, too. September 18th, 1993.

SMALL CRUEL PARTY 1432
- 16th Ave. #2, Seattle, WA.
98122 USA



REVIEWS

BRIGHTER DEATH NOW-Slaughterhouse CD.

Slaughterhouse is **BDN's** first CD and the second release on Tesco's sublabel **Functional**. Most of the material remains true to their trademark sound of slow moving, doom laden electronics with little progression in sound from previous releases...so it's perhaps safe to assume if you enjoyed those you'll enjoy this. If unfamiliar with their music note that it is not pretty; witness titles such as "Cadaver", "Death Party", "Grave-Cracker" and the all-encompassing "Death" and you'll have a better idea of what you're in for. Bestial voices and tortured machines scream in sado-masochistic delight while low-level pulsations provide the little rhythm there is. Played at the right volume level **Slaughterhouse** will pummel you with it's slow-moving intensity, anything less and the

boredom seeps in due to a lack of variation and the aforementioned pace. Realistically speaking your perception of this release may ultimately depend upon your mind frame at the time of listening...just got laid? Good luck. Just get fired? Have fun. **Functional Organization Walchanseeweg 5. 6800 Mannheim Germany.JM.**

K.K. NULL & JIM O'ROURKE-New Kind of Water CD.

An unlikely collaboration between two guitarists of normally opposing styles, **K.K. Null (ZENI GEVA)** and the versatile **Jim O'Rourke**. Any preconceived notions can be left at the door here, because no matter what you think you're going to hear, chances are you're wrong, as I was. All duets, **New Kind of Water** showcases the quieter side of

K.K. and the louder, more abrupt side of **O'Rourke**, each complimenting each other's strength... though I found it difficult to discern who was doing what. Seven songs and seven different approaches are employed, ranging from the sustained guitar ambience of "Abyss" to the dynamic frettings of "Gibakaze" to the controlled feedback(?) on "Septic Moon". Both artists take their time arranging the dynamics and articulating the next progression, showing an imaginative approach to texture that's yet to be heard on either of **K.K.'s** albums or **Jims**. The sounds here are free to roam as they please yet never cross the boundary of intrusion to the point where one overshadows another. Strings are plucked, fondled, scraped, and caressed in a swelling vortex of improvisational brilliance... at times soothing, other times demanding.

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OF SOUND MIND-Various Artists CS.

An overall excellent and competent compilation that runs the gamut of classifiable industrial musics and the first cassette put out by ex-Godsend editor Todd Zachritz. **MERZBOW's** "Sub-urban" provide the normal processed screechings, but this time with the help of artist Arthur Potter (**Dry Lungs**, **CONTROLLED BLEEDING** etc.) whose incomprehensible spoken words echo throughout. Following the din of **MERZBOW**, **Robert Rich's** contradicting style of ambient atmosphere allows the listener to sink back into his/her skin and prepare for the audio assaults to come; **ILLUSION OF SAFETY** (always a guarantee to bring your comp above the mediocrity level), **P B K**, **TRANCE**, **KONSTRUKTIVISTS** (two older live tracks) etc. The idea of juxtapositioning the noisier with the quieter is not a new one, but seldom does it work as well as it does here. Other tracks on the softer side include contributions from **VIDNA OBMANA**, more **Robert Rich** (5 songs total), and Todds own band **PSYCOLLAPSE**. The only major downfall are the two tracks from Jarboe's (**SWANS**, **WORLD OF SKIN**) new band, **THE BEAUTIFUL PEOPLE LTD**, whose "folky" guitar oriented offerings seem painfully out of place. Not withstanding, a valiant effort all the same. Available for \$6.00 ppd (from anywhere in the world) from Todd Zachritz/Godsend Productions, 1401 Fuquay Road, Evansville, IN. 47715-6219 USA.JM.

CONTROLLED BLEEDING - The Drowning CD.

Lest anyone forget after all that pretty stuff came out over the past five or so years, Paul Lemos and friends can still disgorge shards of digitized static at the drop of a hat. Compare it to classics like **Body Samples** or **Knees and Bones** released ten years ago, now. When it takes a break from the racket, the noise noodling reminds me of **Curd**. It's all here: heavy metal, factory noise, tribal percussives, unreal ambience, and snarling, shredding, mangled walls of noise delivered deliberately to overwhelm the listener. It's a bit less aggressive than **Phlegm Dive**, however. As always, reading the song titles is half the fun. 54 minutes. Dark Vinyl. Kettelstrasse 4, 8595 Waldsassen, Germany.TJ.

SUDDEN INFANT-1992 CS.

Side two of **1992** is no doubt one of the most brutally obnoxious pieces of work ever created...so much so it took almost three days to suffer through it because I could only listen in minuscule doses. Now I consider myself a pretty peaceful person, but I swear that if this guy lived next door to me I'd kill him and feed him to my dog. Juvenile and talentless (not that talent is a prerequisite for good music, but come on now, this is ridiculous!) noise that a two year could do given the right devices. What's the line about a thousand monkeys with a thousand type-writers? Well give a monkey an hour with whatever instruments (?) were used here and I guarantee whatever he came up with would sound like Bach in comparison. High pitched screams tear and grate at the nerves over and over again in an endless cycle of torture with the pinnacle being a cover of **The RAMONES** "We're A Happy Family". Total shit if I've ever heard it.

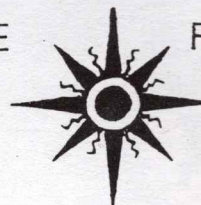
Thankfully there's another side that saves 1992 from the trash can. Noisy yes, obnoxious no (well maybe to some). Frequency modulations oscillate wildly before eventually turning into one large mass of noise that grinds and chortles rather happily...certainly more accessible than side two. Going on side one alone I'd even go as far to recommend this. Those with a lean toward self-torture can try side two...frankly I've heard enough. Oh, comes packaged in a smashed tin can where it will fit nicely in with the rest of the stuff going to the dump. Artware Audio c/o Donna Klemm Taunusstr. 63b, 6200 Wiesbaden, Germany.JM.

THESSALONIANS-Soulcraft CD.

After a hiatus of several years the **THESSALONIANS** are back with a fantastic excursion into sensual ambience, this time accompanied by rich layers of graceful and flowing percussion. With a commanding use of their instruments Kim Cascone (**PGR/Silent**) and Co bare their souls with music that is

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enriching and soothing not to mention sweetly psychedelic, setting a standard for percussion artists that will be hard to match and even harder to beat. How refreshing to see such innovative use of the genre, especially in one that was threatening to become stale and tiresome from one too many **MUSLIMGAUZE** wannabe's. The use of whispery vocals supplied by Paul Neyrinck and the effective dash of samples only heighten this mind-altering experience to a heavenly level. The highlight comes near the end with the title track, the only piece written solely by Cascone (if only the last **PGR** had sounded like this!!). Described as an "audio journey of the soul as it leaves the body after death occurs..." "Soulcraft" is both trippy and ethnic and listening to it is like showering in a haze of brilliant colors. If death is anything like this I think I'll break out my razor. Silent Records 540 Alabama Suite 315, San Francisco, CA. 94110 USA. JM.

ZENI GEVA-Live in Amerika CD.

Despite a rather poor production (too hollow with not enough crunch) the power of **ZENI GEVA** is hard to be miss. Monstrous and crushing grooves pack a wallop while K.K. Null's frantic growls sound as if he's just committed hari-kari on stage. The group is tight and unbelievably heavy and it's easy to imagine the crowd being pounded into oblivion from the sheer madness of it all. Grunge??? Would make even **PITCHSHIFTER** bow their heads in shame. Choke on it. Charnel House P.O. Box 170277, San Francisco, CA. 94117-0277 USA.JM.

ORDO EQUITUM SOLIS-ST Mini CD.

ORDO once again proves that goth is not necessarily dead.

How could it be when there are still releases like this coming out? Delicately beautiful music that features some of the most moving and gorgeous female vocals ever recorded. Classical and folk aspects are prominent and fit nicely in with the rich synth waves, creating spiritual and dream filled excursions that will sit comfortably among some of your better Projekt CDs. Highly recommended for those into the quieter and pagan side of things. Musica Maxima Magnetica CP 2280 50100 Firenze, Italy. JM.

DISSECTING TABLE-Zigoku CD.

The long awaited second CD from this cult band has finally arrived. Unlike most Japanese bands, **DISSECTING TABLE**

are considerably more structured and more accessible in their sound, though by no means should that imply that they are a comforting listen. Rather, **DISSECTING TABLE** drag the listener into a cold and somber underworld lacking in any human emotion other than a sort of frantic anger. Seemingly based around the ever popular "Hell" theme, **Ziguko** is more multi-dimensional and better thought out than their last CD, **Looking at Death**. Gone are the hardcore gloom electronics, only to be replaced by a quieter ritualistic approach that uses bells, tormented synth vocals (keeping with the Hell theme), and a wider array of percussion with considerably less kick-drum. This is not to say that this

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CD does not lack power. Rigid death marching drums reverberate throughout many of the songs, accompanied by the guttural vocals of Ichiro Tsuji, whose style could easily fit into the heaviest of death metal bands. Also present is a sort of energetic groove provided by frenetic piano poundings, particularly evident in track 3 (several of the song titles are written in Japanese, this one among them). Overall a pleasant surprise from an outfit that obviously noted it needed an update in its sound. Dark Vinyl Kettelerstrasse 4 D-8595 Waldsassen, Germany. JM

SYLLYK - O Comme I Care CD.

A very concrete recording -- the sounds are random buzzing, grinding, dragging noises, all echoey and cavernous. Non-lyrical vocals appear on some tracks, ranging from strangled or choked off shouts of pain to soaringly operatic to Galasian witch creaks. Sometimes it reminds me of most **ETANT DONNES** pieces, sometimes of location pieces by **ORGANUM (Vacant Lights)**. Unremarkable, but still kind of frightening to listen to. Musica Maxima Magnetica C.P. 2280 50100 Firenze, Italy. TJ.

BIG CITY ORCHESTRA-Beatlerape CD.

Beatle mania is back in a big way, this time with a twist that could only be pulled off by the likes of SF's **BIG CITY ORCHESTRA**. I'll admit I was a bit put off at first by the out and out bizarreness of this CD, but after three or four listens the sheer genius of **Beatlerape** begins to shine through. The right adjectives to explain this one are difficult to come by and the task of accurately describing the material is tedious. My knowledge of the Beatles repertoire is minimal so it's hard for me to say what exactly has

been "stolen"...and yes I suppose they could be sued if the right/wrong people found out about this (remember **NEGATIVLAND's U2 CD** from a couple years back?)...though I do know enough to recognize pieces of the unmistakable hits when they come filtering through;"Hard Day's Night", "Strawberry Fields", "Lucy In the Sky with Diamonds" etc. For the most part the majority of **Beatlerape** is comprised of obscure Beatle snippets that are either buried in the mix or so processed-backwards, echoed, looped, and generally deconstructed-that any reference to the Fab Four is lost in the translation. What you will get is an amazing collage of nonsensical loops and rhythms that never bores during it's entire 56 minutes. The enormity of putting together such a release astounds me and **B.C.O.** is to be commended for pulling it off so successfully...in addition to releasing the most original work I've heard since...well since their first CD. The track listings list 8 songs, but like **The Four Cassettes of the Apocalypse** there are bonus goodies...short pieces of voices (including Jack Palance), commercials, music (of varying degrees), and other hilarious offerings...all the ways up to an index of 38! Realization Recordings 9452 Telephone Road, #116 Ventura, CA. 93004 USA.JM.

G R A E - C O M / M A C R O N Y M P H A - Indoctrination split LP.

This is **GRAE-COM's** first vinyl release and it is perhaps one of the most satisfying listens of the last year. Neil designs his music in a similar fashion to **ILLUSION OF SAFETY**; breaking down sounds, recontextualizing them, and then building upon them in a dazzling crescendo. Most of the side is punctuated with the militaristic

punch of a snare drum along with sampled (again often military bent) voices providing a pessimistic narrative. Droning passages are broken wide open by bursts of bristling white noise and a fury of drums. Submission is a wonderful thing at times. This a work of a craftsman that shows a penchant for simultaneously arousing and penetrating the dark soul of mankind. Flip the record over and **MACRONYMPHA** immediately attack with a merciless barrage of nuclear sized noise missiles. On it's own this would be just another noise record, but sided with the controlled sounds of **GRAE-COM**, the random chaos is welcome and listenable. Unlike many in their field, **MACRONYMPHA** intermittently break up the dense wall of sound they have built with shifting walls and a clangy rhythm, giving one at least some source of relief. Your ratio of listening to side A will probably be ten to one, but it's nice to know it's there when you need it. Last I knew this was available from **RRRECORDS** at 151 Paige St. Lowell, MA. 01852 USA. JM.

ALIO DIE - Under An Holy Ritual CD.

The best ambient music is never repetitious nor dull -- but unfortunately this release is both. Ambient cascades are set up and looped, and consequently go nowhere. Bird and water noises in the foreground imply a contrived spirituality in a similar vein to recent **NOCTURNAL EMISSIONS**, and requiring little effort to produce. Uncomplicated ambient sketches have been done better by others; **VIDNA OBMANA** and **PGR** (most recent) to name a couple. 46 minutes. Projekt P.O. Box 1591, Garden Grove CA. 92642 USA TJ.

DIVE-Images CD w/ book.

When you normally say a book comes with a CD the connotation is of maybe an 8 or 10 page CD booklet in the jewel box, but this thing comes with an actual book book-binding et al. Francoise Duvivier provides pictures for every **DIVE** song ever written (spanning three releases) and succeeds in providing an accurate accompaniment to Dirk's (ex-**KLINIK**) music. Her style, to say the least, is provocative: collaged images of dissected fetuses, skeletal remains, agonized faces, and corpses are artistically placed among each other in a stark and beautiful black and white. These pictures are original and forceful and some of the darkest I've ever seen and I found myself drawn back to them again and again, much like the first time I saw a picture of a dismembered soldier in one of my father's books of war. To look at them is to stare in awe of their absurdities and grotesqueness until the visions are emblazoned in your mind. Awesome. **DIVE**'s music, on the other hand, is less inspirational. From the early days of **THE KLINIK** Dirk has always made music that was somewhat one-dimensional in it's approach and tone. The tracks are shorter here, and like earlier releases, most of them are driven by a hard and reverberating(!) percussion to the point of overkill. The music is cold and powerful but little variety is offered. Echoey vocals whisper contrived lyrics such as "The City Never Sleeps" "Some say life goes on but I believe it don't, they say we meet in the afterlight but I believe we won't" and "Are You Reals" "Love's a gun blowing our brain, it's drug, drives you insane". One must give him extra credit for trying however and take into consideration that english isn't exactly his first language. "ABO", though the shortest at one minute two

seconds, leaves the biggest dent with an uncharacteristic barrage of **MERZBOW** type noise. A change of sound is needed here, but I'm willing to overlook it this time for the sake of the book, which propels this one to must-buy status. Minus Habens Records via Giustino Fortunato 8/N - 70125 Bari, Italy. Fax- (+39)080/410950.JM.

TRANCE/DAVID HASTINGS-CS.

Side A of this cassette features **TRANCE** riding a hurricane of high density noise as it crests and swirls in one obliterating blissful moment after another. Within all the chaos lies bits and pieces of random rhythm that gives the listener something to sink their teeth into; fleeting guitar "solos", buried voices and symphonic sounding music, a distinctive screech placed here and there...all of it short, but not too short as too remain unnoticeable. Despite my general dislike of alot of noise artists, **TRANCE** manages to shine through here with a release that is at least listenable, though any more then two tracks and perhaps the novelty may have worn off. Side two is my first introduction to the music of Michigan artist **David Hastings**. "Toy Box" is the name of the track and as the title would suggest much of the music here sounds as if its coming from a mangled Jack In The Box. Tinklings of childish music can be heard underneath a hollow layer of shrill screams and mumbled scratches...like taking a fork and scraping the chalkboard back and forth and up and down. Luckily for Mr. Hastings, **TRANCE** makes this a worthwhile purchase. Available in the U.S. for \$6.00 ppd from Charnel House PO Box 170277 San Francisco, CA. 94117-0277. Canada and Mexico add \$1.00. Europeans can write to Sounds For Consciousness Rape c/o Stephane Santini 77

Bis, Rue Abbe De L'Epee
33000 Bordeaux, FRANCE.
JM.

ARCANE DEVICE-Trout CD.

David Myers once again navigates his way with ease through the uncharted waters of feedback music. **Trout** lies somewhere between **Also Sprach Zarathustra** and **Diabolis Ex Machina**, incorporating elements of both but at the same time developing new and unheard sounds. The titles themselves reflect a sort of ethereal naturey feel; "Squid", "Where Bees Go In", "Through A Fly's Ear", "Navel to the Moon" etc...and the same can be said of the music. Droning passages are filled with the crying and moaning of feedback, at times whispery, other times bursting forth with an undulating crackle. "Where Bees Go In", as you might expect, is a six and a half minute piece of cosmic buzzing that is truly entrancing. "The Sun Softly Melts A Nothing Wheel" is more confrontational, with drifting electronic masses that approach quickly, span your speakers, then just as quickly recede. If you've never heard **ARCANE DEVICE Trout** is

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LES JOYAUX DE LA PRINCESSE-Aux Petits Enfants de France CD.

Yet more imaginative packaging from Tesco, this one coming in a black cardboard box, holding inside a wheat stock, postcard, a two page book, and of course a CD. I'm not going to pretend to understand exactly what this CD is about (all of the info is printed in French) but from what I gather it is about the children of WWII France and the Vichy-a faction of the French government responsible for the rounding up of jews for their shipment to the Nazi death camps. What I do know is that this CD projects a sadness and an emotion that is very difficult to put into words. The songs here speak of dark skies and wind swept fields full of loneliness and forgotten pasts. Whether or not I am interpreting this correctly is irrelevant, for regardless of what you see in these works it is doubtful you won't walk away feeling something. Most of the music is fairly minimalistic electronics, but the bleakness that results is a passionate one that works in its favor rather than against it. Static voices come filtering through the shadows telling a tale I wish I could understand. The sentences I can pick out warn the people of the impending arrival of Hitler's army, the fear and desperation evident. Recommended. Tesco Organization Holbeinstr.8 D-6940 Sulzbach, Germany.JM.

CRANIOCLAST - Iconolastar Icon I-VI, Iconoclastar Icon VI-XI CD.

Finally, after too long a wait, **CRANIOCLAST** have finally come out with their twin

Iconclastar releases. This is a continuance of their recent infatuation with feedback and probably the harshest **CRANIOCLAST** release to date. The first disc is a high, shrill, mid-range soundscape similar to the 20-minute screecher "Name Torture" on the **Nature Morte One** sampler, or one side of the **Rats Can Coil** ep. The music here is not sleepily swirling neutral ambience like **Lost in Karak** or the two **CORE** releases -- instead it's more penetrating, even aggressive, forcing me to pay attention, my usual reflexive trance-out denied. At times, an industrial racket breaks in, rhythmic and thick as a milkshake -- like they borrowed a sample from **ZOVIET FRANCE's** harsher moments. Elsewhere is what sounds like processed animal calls embedded in some wandering feedback like old **PGR**. The disc finishes up with a gentle processed percussion track. The second disc sounds even more like **ZOVIET FRANCE** in places, perhaps enough to fool the most experienced listener. The second disc is inferior to the first in my mind -- it tends to screech more annoyingly and persistently than the first. 62 minutes/62 minutes. Musica Part I-VI available from Music Maxima Magnetica C.P. 2280 Firenze 50100 Italy. Part VI-XI available from DOM America P.O. Box 971, Olympia, WA. 98507 USA. TJ.

LEGENDARY PINK DOTS - Malachai: Shadow Weaver 2 CD.

This prolific band has always been difficult for me to categorize -- using elements of poppy new wave, prog rock, classical instruments (violin, sax, flutes, etc.), psychedelia, and dreamy spaciness in their tunes in the past thirteen or so years. The strongest suit of the band, to me, is the adventurous

twin keyboard attack of Edward Ka-Spel and Phil (Silverman) Knight. The **DOTS** have never had much of a bottom to their sound, so they tend to trance (like old **TANGERINE DREAM**) rather than rock. Both the musical arrangements and Ka-Spel's impenetrable poetry have gradually become more dramatic, polished and complex over time. Recently they released **Shadow Weaver 1** (see Audio Drudge #3), followed quickly on it's heels by number 2, a more subdued, less polished, and less layered work than their best recent effort **Maria Dimension**, which preceded number 1. The **DOTS** even try their hand at a sampled junk soundscape lasting about 20 minutes -- something lengthwise they haven't done since the spacey tape days of the early Eighties. A nice trip. 71 minutes. PIAS.TJ.

CHRISTOPH HEEMANN - Invisible Barrier CD.

This is actually better than a lot of what **Heemann's** band **HNAS** has been putting out lately -- letting the listener savor the sounds rather than blowing them past us like **HNAS** does. Like **NURSE WITH WOUND** and **Heemann's** work in **HNAS**, music on this disc is a grab bag sampled soundscape featuring hooting, chain dragging, hooves, crowd noises, annoying squeaks, electronic and sequencer noodling, train noise, a rich ambient interlude, and muzak -- and that's just the first track. Track two is a luscious ambient space trip with synthesizer slowly swooping up and down -- reminding me of parts of the **Mimir** cd in feel. Track three begins as a very quiet serene ambient soundscape; an industrial noise elbows its way loudly in, then recedes. Another clangorous industrial noise comes in and recedes very gradually clearing out everything else with it. Good good good.

Extreme P.O. Box 147 Preston
3072 Victoria, Australia.TJ.

**BEE QUEEN - Der Holzweg
CD.**

Excellent first (and perhaps last?) release of the Anomalous label -- starting off with what sounds like processed guitar effects drawn into a nice straight ambient tone -- not really a spiritual ambience (VIDNA OBMANA) or a smoky, indifferent ambience... this noise is more of an unsettling malevolent ambience, not quite pushing into industrial territory, although there are instances of that elsewhere on this disc. They (Frans de Waard & Freek Kinkelaar) cover a lot of stylistic ground here -- all the various instruments and sources have loads of echo processing to blend them all together. The tracks range from almost Schulzeian (that's Klaus, not Paul) spells of drone organ with reverberating electronics to low-end piano noodling to guitar excursions. Sometimes they use terror samples, voices, & electronics, but tamer than **SIGILLUM S.** Some tracks have low moaning noises over tribal rhythms **Jeff Greinke's** material. Anomalous but available from Staalplaat or Soleilmoon.TJ.

**INANNA-Day Ov Torment
CD.**

From the cover **Day Ov Torment** appears to be just another slab of typical Swedish electronics, but **INANNA** delivers a much deeper and darker vision. **IN SLAUGHTER NATIVES** contribute somewhere on this CD, and while the influence is noticeable, **INANNA** stray from the predictability of their label mates to create quieter and more intimate pieces that flow like a thick and heavy syrup. There's a sense of tension underlying it all, recalling the same feelings one might get from watching a

suspense filled scene from one of your favorite horror movies. But without the visual aids your mind is allowed to wander and develop it's own script with no boundaries, and no happy ending. Soleilmoon PO Box 83296 Portland, OR. 97283 USA. JM.

**LASZLO HORTOBAGYI -
Transreplica Meccano CD.**

This anxiously awaited followup to **Traditional Music of Amygdala** is a more conventionally 'musical' release -- a disappointment for anybody who wanted more of the sepulchral stuff on his first one. Hungarian **Hortobagyi** is an academic and a composer; his vaults contain samples from all over the world (choirs, flutes, müezzin, gong) which are combined with his own playing of synthesizers, vocoder, tablas, and sitar. Additional instruments are played by auxiliary musicians. His music is as difficult to categorize on this disc as on his first release. The overall mood remains dark, but painstakingly composed as an electronic and sampled sound symphony rather than suggested by gothic soundscapes as before. The synths and sequencers are, for the most part, played straight. The humongous title track (30 minutes) reminds me of recent **Klaus Schultze** in length and style. Staalplaat.TJ.

AVE MARIA AVIDA-CD.

This sounds like what happened when **CURRENT 93** rocked out with **Hilmar Orn Hilmarsson** -- a God-awful disaster. Minimalist repetitive keyboard work with loud funky drum machines on top -- some blasting guitar occasionally. This appears to be a side project of **CRANIOCLAST**- I'm hoping they worked it all out of their system. Rough Trade.TJ.

**DEAD CAN DANCE - Into
The Labyrinth CD.**

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**STAAL
PLAAT**

This band has long epitomized the so-called 'gothic' sound -- accept no imitations. This release represents a return to a richer musical realm, comparing more with **The Serpent's Egg** (1988) than **Aion** (1990). I could say the music here is the most accessible since **Spleen and Ideal** (1985), but the actual songs aren't quite as good as those on that old favorite. The usual components are present: medieval sounding minimal keyboard, some spare percussion, one or two woodwinds, and the precise vocal (sometimes nonlyrical) delivery of Lisa Gerrard and Brendan Perry. I'm not an

ethnomusicologist, so I cannot locate the exact geographic origin of the nonwestern musical influences -- but they appear to be Moorish or Middle Eastern. The arrangements are longer and more dramatic where pieces on **Aion** were shorter, acoustic, and sketchy. The lyrics are articulate and worldly in contrast to the otherworldliness of the instrumentation. The flirtation with pop song structures sometimes falls flat -- but the vocals make up for it. 4AD (dist. thru Warner).TJ.

THOMAS KONER - Permafrost CD.

Mirror, mirror on the wall, who is the most subsonic of all? **Koner** rumbled his way into our hearts a couple years ago and his third disc does not vary much from his first two offerings. He hasn't started to bore, yet-though the potential is there. Cold, low level ambience rattles glassware, shakes dust off crossbeams, opens up fissures in the basement, and lubricates dormant faults in the earth's crust. It's an aural representation of plate tectonics. Barooni,Postbus 12012 3501 AA Utrecht The Netherlands. TJ.

OHREN DES KAISER HIROHITO - Various Artists CD.

This gargantuan sampler from DOM contains the usual culprits: **HNAS** and its spinoffs, other outfits that have stuff out on DOM, as well as a couple surprise entries. Disc 1 leans heavily toward electronic rock, ranging from the annoying (**Hiroshi**), to nearly techno (**Mastino**), to minimalist (**Roger Doyle**), to hard-edged (**ANEMONENGURT**, **TRICKBEAT**). Also, a couple wandering junk soundscapes (**VOX**, **ULTRA**), an atypical looping mantralike **LEGENDARY PINK DOTS** piece, and a couple rather nice tonescapes by **Christoph**

Heemann and C-Schulz. Disc 2 is much calmer and meditative -- with a couple junkscapes contributed by **Jocelyn Robert** and **CINEMA VERITE**. **NURSE WITH WOUND** show up with a better than average, if overlong, semi-industrial effort. **DAMENBART** sample and loop a **HAWKWIND** classic; **Monika Westphal**, **JACK OR JIVE**, **HJISCH**, and **Marcus Schmickler** provide ambience. **ILLUSION OF SAFETY** contribute a throwaway "date" piece which resembles the more ominous dronscapey stuff they did on their old tapes. **Asmus Tietchens** does an homage to **TANGERINE DREAM**. This is a focussed sampler, but very little of the tracks were distinctive or memorable -- making it a chore to listen to, basically. 149 minutes. DOM America P.O. Box 971, Olympia, WA. 98507 USA.TJ.

SLEEP CHAMBER-Secrets Ov 23 CD.

Buying **SLEEP CHAMBER** albums the last couple of years has been risky business, in fact I stopped with 1990's **Sleep, Or Forever Hold Your Piece...**a listenable album, but one that previewed their dance-oriented trend for the next couple of years (if you ever heard the horrendous cover of Madonna's "Justify My Love" you'll know where I'm coming from here). I am happy to say that John Zewizz has forgone all that for a return to form, releasing the best **SLEEP CHAMBER** work since the remastered **Sirkle Zero** (also on MMM).In fact, there's not a beat to be found here, the only rhythm being provided by quiet **ZOVIET FRANCE**-esc hums and echoes. Like older **SLEEP CHAMBER**, **Secrets** immerses the listener into their brand of mysticism and "magik", aided by an effective use of whispery vocals,chimes, chants and various electronics.The **ZOVIET FRANCE** influence is

hard to ignore however, but that's never really been a downfall in my book, especially considering it's been a couple of years since **Shadow, Thief of the Sun**. I've always found **SLEEP CHAMBER**'s obsession with sex to be somewhat pretentious not to mention just plain silly and thankfully there is very little of that to be found on **Secrets...**despite the Arabian Nights type cover. Worthwhile. Musica Maxima Magnetica C.P. 2280 50100 Firenze ITALY. JM.

PESSARY-Inward Collapse CD.

If I'm not mistaken this was originally released on LP a few years back and has now been reissued on CD. A mix between old **SPK (Leichenschrei)** and old **NOCTURNAL EMISSIONS**, **Inward Collapse** is a blackhole of slow moving crunchy electronics...very basic but listenable for the few who are nostalgic for the golden days of industrial. A couple tracks attempt to use a **FRONT-242** type beat, but this quickly becomes jumbled and embarrassing...maybe this was intentional but I can't imagine so. Could be they just don't care enough to go back and correct their mistakes (but I guess if that were the case this never would have been reissued eh?). Certainly will appeal to those with a macabre side (as most of the material is very dark), and many may find it enjoyable...but I've heard it all before and I suspect you have too. Comes with an eight page book of...nothing!...no address, no credits, no nothing. Dirter Productions.JM

HNAS - Willkur Nach Noten CD.

HNAS is beginning to suffer from the same disease **NURSE WITH WOUND** and **CURRENT 93** have caught and

died from -- recycling their own damn material. One or two bits from previous albums are regurgitated and redigested. Somebody told me they think this disc is better than **Musik Für Schuhgeschäfte**, but I have trouble making a distinction -- it's certainly more busy. The music is the usual grab bag of sugary pop song structures skewered, folded, mutilated, and electrocuted with processing and industrial noises. 39 minutes. Dragnet ?. TJ.

AZOIC ZONE-Various Artists CD.

The notes on the cover describe this best; "A soundscape journey to the life of abyssal organisms conceived by Francisco Lopez...featuring (get this!) David Myers, ILLUSION OF SAFETY, John Hudak, Minoy, Zan Hoffman, Scot Konzelmann, Richard Franecki, Michael Gendreau, Steve Peters [and] John

Wiggins". Whew. Not a compilation but a mail collaboration done within the international cassette network (this proves it's not dead) that will appeal to the Koner-types as it is full of sub-aquatic and cavernous rumblings. The feeling, as you might imagine, is like being 15,000 feet under water where the pressure could crush you like a ripe melon and the water is as dark as a moonless night. Instead of being claustrophobic, **Azoic Zone** is just the opposite, allowing the listener to explore the depths unharmed and guide us as we look about with awe and wonder. Close your eyes and you are transported to a world that is every bit as foreign as a distant universe. Difficult to pick out a best track (of the six), but my vote goes to "Populations of Xenophyphores", a stunning 12 minute piece, that if played loud, will astound as it builds to the point of implosion. A minute

of near silence is given before it begins again, this time with a power blast from **Scot Konzelmann** and his wonderful speaker creations. **David Myers/ARCANE DEVICE** does his scariest work ever on the next track, a thirty minute piece entitled "A Vibrational Trip From Bathyal to Hadal Zones". For the first fifteen minutes the sounds moan and echo like the creaking and crushing of a steel hull as a fictitious ship descends the depths to it's watery grave. From here rhythmic propellor noises take over (courtesy of who I'm not sure) before giving away to cavernous shufflings, aching wood sounds, drippings and finally an uncomfortable ambience that sounds alot like it was provided by IOS. Obviously an extremely complex CD that is much too detailed to explain in such a medium as Drudge. Absolutely awesome. Geometrik-Apartado 18041, 28080 Madrid Spain. JM.

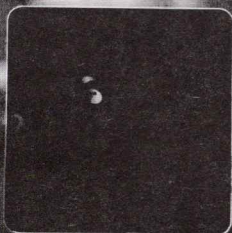
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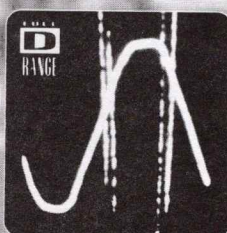
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ILLUSION OF SAFETY- The False Mirror/Seven Years Later 7".

Yet another release from workaholic Dan Burke. "Seven Years Later" starts things off with a flurry of beats before being bombarded by a mixture of fractured sounds and sampled screams. Reminds me a lot of something off the **Inside Agitator**- "Faden Die" maybe, or "Katalavox" in its later stages. "The False Mirror" is just the opposite - a quiet, humming drone seems to hover in thin air, whilst soft feedback sounds threaten to materialize into something menacing but never quite get the electric energy to do so. Consequently, there's the sense of building tension that has become the forte trademark of **IOS**- and I've yet to see anyone do it better. By the last minute the sound has escalated a bit but the side ends before it gets too confrontational. Somewhat typical **IOS** but like most of their releases it's hard to go wrong. Complacency Productions-P.O. Box 1452 Palatine, IL. 60078 USA.JM

HYPERMUSEUM-Various Artists CD.

APOCALYPSE FANFARE's "Chaoszeit One" is the first track on here and it's a killer. Crystal clear shreds of noise, like a mix between a screeching bat and a violent car crash, collide and disperse. It's all very digital and electronic sounding, but without being cold or overly sterile. **IUGULA-THOR** is next with his typical offering of crunchy metal guitars, distorted screams, and symphonic keyboard punches. Very frantic but structured nicely, with even a guitar solo near the end. **BANDEAUCIEL**, as far as I can gather is **APOCALYPSE FANFARE**, but you'd hardly guess from "Madame de Sade". Despite the title the song is actually a very quiet ethnic piece with a flute providing most of

its contents. Halfway through a sort of symphonic nightmare bursts through, but it is short lived and things quickly get back to normal. Everyone on this comp seems to have contributed here but I can't quite imagine how, seeing as there is really very little to it. Surprisingly the weakest link on **HYPERMUSEUM** is **SIGILLUM S**, whose two minute piece consists of mostly guitar solos over slices of minimal electronic burps. Pretty directionless. **GERDA SCHLASS'** minute 45 extract of "Vogelsang" is too short to make much of an impact and perhaps too bizarre-hollow sucking and then whistling noises takes up the majority. Closing things up are the **SODALITY** with "White Gold" and another track by **APOCALYPSE FANFARE**. Overall a pretty nice comp benefitting most from the clarity of its production and the book that it came housed in-full of weird drawings, pictures, and text in an embossed 8 1/4" by 11" format. Minus Habens Records via Giustino Fortunato 8/N - 70125 Bari, Italy.JM.

THE HEAVENLY MUSIC CORPORATION-In the Garden of Eden CD.

Another side project from **PGR** man Kim Cascone, this one with an obvious nod to the rave/chill-out scene. 7 songs of virtual fluffy ambience with long, spacey passages of flowery synthesizer dreams...like going for a ride on a down pillow. Though a lot of it is kind of hypnotic and lush what's desperately lacking is any sort of substance. If this were a food I'd have to equate it to mash potatoes or maybe a marshmallow. **Steve Roach** is thanked in the credits and contributes on the last track, "Reentry", but his influence is in abundance pretty much throughout the CD's entirety...

lots of that same sort of flowing new age that just lends itself to relaxation. This CD does have its moments however (particularly "Reentry" with its trippy acidic groove) and I suppose in the right mind frame this would really work. Personally I got turned off by the liner note that reads; "Please note that sublingual hypnosis (TM) techniques are used on this CD in order to induce a theta state in the listener's brain/please do not operate heavy machinery or drive a motor vehicle while listening to this CD". My response to that is;

1. Don't flatter yourself.
2. How many people would actually be listening to this while operating heavy machinery to begin with?
3. If a theta state means being bored then they're on to something.

Fans of **THE ORB** and the "underground" ravers will probably orgasm but I don't subscribe to either, sorry. Silent Records 540 Alabama San Francisco, CA. 94110 USA.JM.

PAUL SCHUTZE - The Rapture of Metals CD.

This release is billed as "New Maps of Hell -- part 2", but it's much more than that. I feel it's quite rare when ambient music, or any other relaxing tone musics (i.e. **Steve Roach**, etc.) doesn't sound cold and clammy when reduced to ones and zeros on a cd. **Schutze** manages to make it work, although I wouldn't call this ambient music in the traditional Enosque sense. The album contains the usual elements of **Schutze**, sampled percussion, lots of echo, and a spacious keyboard wash in the foreground. **Schutze** tends to wander and only suggest a mood with his electronic strokes -- like a soundtrack. This release is less cluttered than the last one -- he left in the good stuff,

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emphasized it, and created a more expansive sound. Heard here are sampled flutes, processed gongs and xylophones. One or two of the tracks get carried away with their rhythms and get tedious. The rest is excellent -- finishing off the disc is a 20-plus minute organ and keyboard tone epic. I'd say it's **Schutze's** best release yet. I wanna listen to it again and again. SDV Musikverlag Zimmerstrasse 5, D-4000 Dusseldorf, Germany.TJ.

JOHN WATERMANN- Calcutta Gas Chamber CD.

Though this Australian artist is mostly known for his voice cut-ups he strays from the territory to bring us this disturbing and enlightening piece of work. **Calcutta Gas Chamber** details the practice of the Indian government of gassing the unwanted whether it be for the

ultimate in population control or other reasons...it's not exactly clear (I wouldn't exactly expect the Indian government to fess up any time soon).

Watermann, by confronting us with evidence found on his trip to Calcutta in July 1990 and utilizing taped recordings from inside (the facility had been shut down in 1989) guides the listener on a aural tour. By listening on headphones (as is recommended) the visual aspects associated with this release come to the forefront...the hiss of the gas, the echoing and hollowness of the halls, the claustrophobic awareness of an unimaginable death. Electronically generated white noise in it's quieter form provides alot of the base, allowing natural and other sounds to come in around it; a voice here and there, the wing-flapping of a pigeon, the squeaking of a "faucet" handle being turned etc, . In "Shredding of the Human Tissue" an ominous stream of gas scans the speakers reiterating the fact that this CD is based on fact, not fiction. Ignore it if you like, but **Calcutta Gas Chamber** deserves to be heard and recognized by all. Available for \$10.00 ppd in the U.S./Canada/Mexico (a bargain!), and \$12.00 elsewhere from ND P.O. Box 4144 Austin, TX. 78765 USA.JM.

BRUME-Xeros CD.

Musique Concrete in it's most imaginative and experimental form that forges a new path in music as we know it. Challenging yet accessible sounds that seemingly have no relation are pieced together bit by bit until they work together in a harmonious puzzle. In "Feed Your Enemies" bizarre clicking and stretching noises escalate into a symphony of off-center percussion, dings, lightly touched cymbals, maracas, and echoing horns. "25-12-92

Matrix" uses a bit of insane and giggly yells from a previous track, "Kibil" but mixes it with periodic gongs, disembodied voices, and a cornucopia of fleeting noises. "Bluffing the Solar Winds", perhaps this CD's best track, pierces the skin with diving high pitched feedback sounds reminiscent of some of the best works of **ARCANE DEVICE**. Play this sucker loud and your ears will do cartwheels. Most of this seems to have been done at random but the cohesiveness of the material and the thoughtfulness of placed sounds almost makes me think otherwise. I can't think of a release that has fused such a wide degree of unidentifiable and confusing sounds with this much success. Staalplaat P.O. Box 11453, 1001 GL, Amsterdam, The Netherlands.JM.

MORTHOUND-Spindrift CD.

MORTHOUND has changed the spelling of their name (from **MORTHOND**) and it is perhaps symbolic of a change in direction. While the core elements still remain, **Spindrift** is overall a richer and more lavish piece of work than its predecessor, **This Crying Age**. Both draw their influence from ancient and Gothic mythology but **Spindrift** uses a more elaborate song structure with a wider use of instruments, ranging from a very **DEAD CAN DANCE**ish "Herb of Grace"- complete with gorgeous female vocals and an orchestral string accompaniment, to an almost uplifting beat (NOT **DANCE!**) oriented "Stairhead". "Sundance" even manages to incorporate an ethnic worldly edge with a short piece of Tibetan chanting and percussion. While the four songs on **This Crying Age** seemed to wander solemnly, the songs on **Spindrift** seem to have a notion as to where they are headed and where they will end. Some may

see this as somewhat of a sellout but I refuse to look at it as such. Rather, **Spindrift** is a natural progression that was necessary in order to separate itself from the influx of Swedish electronic bands on the market (**INANNA, RAISON D'ETRE, DEUSTCH NEPAL** etc.). Recommended. Silent Records 540 Alabama St., Suite 315, San Francisco, CA. 94110 USA. In Europe, Cold Meat Industry P.O. Box 1881 S-581 17 Linköping, Sweden. JM.

MOHR- How to Make Darkness Visible 7".

45's seem to be replacing the cassette as the medium on which to release a low budget offering, and because records are still considered a more viable format the band can immediately legitimize themselves in the eyes of the public. **MOHR** is a good example- a relatively unknown band (at least in this country) that may have remained that way if not for the opportunity to release **How To Make Darkness Visible** on Stefan Knappe's newly formed Drone Records. Side one-"Inter-sense"- is a relatively long piece (for a 7") of floating space and noise waves, most of it in the low level range with a very thick and heavy texture. Side two-"Collected Light"- is a feedbacky piece that's also relatively long. A constant hum hovers in the background while higher pitched noises dance in the foreground...very similar to (you guessed it!) **ARCANE DEVICE**, though not quite so clean sounding and a little more ragged around the edges. Drone Records c/o Stefan Knappe Fasanenstrasse 11; 26789 Leer, Germany. JM

MANDIBLE CHATTER- Drinking Out of the Hourglass CD.

MANDIBLE CHATTER is a relatively new band for me and first impressions are of the

highest order. There's no set formula here and no stone is left unturned with sounds ranging from organic ("Growing fast in Sawdust") to feedback ("Bundle of Joy") to electronic ("Instigate...acquiesce" or "Three Days of Grey"). If nothing else the common thread is a reoccurring usage of guitars comparable to **Jim O'Rourke** in their refusal to conform to any set structure or boundaries. Delicate pluckings, feedback, and twangs are all here, free to mingle among the other sounds and comfortable in their environment. Despite the fact that some of the techniques have been used before it is **MANDIBLE CHATTER's** innovative and strong sense of compositional placement that sets this apart. Russel Records 73 Sharon Street, San Francisco, CA. 94114 USA. JM.

DEDICATION-Zweite Auslese Various Artists CD.

Artware continues to release original and extreme music from new artists, the latest example being **Dedication**. This international compilation is refreshingly loaded with extreme noise music from fourteen artists from around the world, some unheard of and some already established. **Dedication** debuts more unknown sound/noise artists that are a little less predictable than their better known counterparts. The sounds range from caustic feedback to flattening amp noise, machines and tape artistry from **FREUDWERK, Andrew Chalk, NORD, AUBE, Miguel Ruiz, HIJOKAIDAN, MACRONYMPHA, SMALL CRUEL PARTY, CHOP SHOP, PUTRIFIER, CEMENT WOMEN...** to name just a few. Highly recommended for those who want to taste the noise through their teeth. Comes with a booklet of contacts and graphics done by the artists. Once again, Artware shows they

are very active in releasing artists without compromise. Artware Audio Taunusstr. 63b 6200 Wiesbaden, Germany. V2.

VIDNA OBMANA-Ending Mirage CD.

Years ago Dirk Serries was a major noisemonger along the lines of **WHITEHOUSE**. These days, his music is quiet and peaceful and has changed very little over the four or so CD's he has put out as a new, happier, **VIDNA OBMANA**. This is OK if you really dig his music, not so OK if you have been terribly overexposed to this type of music as I have. The music here follows the same formula as in the past, four (give or take) tones - usually three high range to mid range, one low, weave in and out of each other, perhaps a soundtrack to those colorful patterns that you see when you close your eyes. These pieces are true ambience - tending to the thin side of the genre - and threatening to dissipate at any moment. Soundtracks for overcast afternoons. ND, P.O. Box 4144, Austin, TX. 78765 USA. TJ

HAFLER TRIO-Plays the Hafler Trio CD.

This offering is closer to **Masturbatorium** and **Fuck** in harshness and sampling, in contrast to **Mastery of Money**, which seemed to be a dry tone generation exercise. The sounds run the gamut from very quiet environmental/location pieces featuring trucks, wind chime, ocean, etc. noise to overloaded industrial slabs, with the change being abrupt at times. Other tracks feature feedback screeches, harsh buzzes, overloaded organ, thick industrial goo, trademark hollow muffled whooshing bits, a lecture bit like *Alternation Perception Resistance*, distant animal cries, and a steam piston-like sample from

Masturbatorium (I think). It's hard to say how much of this is reprocessed from previous releases (the title of the CD suggests as much)- all these **HAFLER TRIO** releases are hard to distinguish. Staalplaat P.O. Box 11453, 1001 GL Amsterdam, The Netherlands. TJ.

JIM O'ROURKE- Remove the Need CD.

I think it's safe to say this is the harshest **Jim O'Rourke** release yet, at least on CD. **Remove the Need** contains four feedback "compositions" (he appears to be in the running with **ARCANE DEVICE** as feedback king). The difference between **ARCANE DEVICE** and **O'Rourke** is that the noise is generated by electrical equipment in the former and distorted instruments in the latter. **ARCANE DEVICE** occasionally adds a rhythm, but **O'Rourke** does not. This CD compares with **Tamper** and **The Ground Above Below Our Heads** in the use of feedback, but there are no quiet spots - the whole CD wails right in your face. The pieces are played live and appear improvised, giving the whole thing a lot of rough edges. It compares less with so with releases such as **Scend** or **Disengage**, where **O'Rourke** attacks the listener with just one or two frequencies or lulls with environmental sounds. Not breaking any new ground here, just exploring some more. Extreme P.O. Box 147 Preston 3072 Victoria, Australia. TJ.

SYLLYK/O'ROURKE- Frontieres? CD.

This CD is broken up into two thirds, **O'Rourke** gets the middle third. **O'Rourke** on this CD is very quiet and environmental, emphasizing location sounds with only an occasional instrumental phrase to break up the very long track. Very weak. **SYLLYK** is more

productive- even better than his (her? their?) showing on **O Comme I Care**. The first appearance on this CD shows **SYLLYK** making the same types of concrete collage noises as on **O Comme**. After we've all gone to sleep during **O'Rourke's** track, **SYLLYK** comes back with a rather nice harsh soundscape containing some electronic effects in addition to the usual concrete - a-grinding and a-screaching and rather well put together. **La Legende des Voix**. TJ.

HAFLER TRIO-Mastery of Money CD.

This is the **HAFLER TRIO** in the classic mode, billed as the followup to **Kill the King**. This disc is similar; an exhibition of various dry, whirring, rushing, shuffling, and buzzing tonescapes in varying layers, frequencies, and volumes. Various tones are added, others taken away. There is an occasional location recording, processed animal calls and human voices. Other than that, little drama. Some sounds are barely within human range on the low end, some barely in the high end. Like a lot of tone stuff on CD, the sounds tend to pierce. Different than the sampled and processed stuff on **Fuck** and **Masturbatorium**. OK if you haven't already heard all their stuff. Staalplaat P.O. Box 11453 1001GL, Amsterdam, The Netherlands. TJ.

FULL DYNAMIC RANGE- Lost Generation CD.

This may well be the first out and out dance album to be reviewed in a Drudge and quite possibly the last. Why review it? Well for one, it's on **Minus Habens**, two, I got it free, and three, it's really not that bad. Despite an overkill of beats the underlying mood is a peaceful one brought on by soothing synth waves, one half trancy and one half just plain mellow. Some

silly vocals whisper about such as in the first track, "Trance (Dance)" and the title track, but lurking underneath it's exterior lies some fairly stimulating rhythms and movements. The sound is cleanly engineered and nicely constructed without being cold. In fact, **Lost Generation** radiates a kind of warm glow that's noticeably absent from a lot of other albums that find their way onto the dance floor. Get rid of the drums all together and this would actually be a decent release. If nothing else may help to break up the industrial doldrums that come along every now and then and I will recommend based on that. **Minus Habens Records** via **Giustino Fortunato** 8/N 70125 Bari, Italy. JM.

DUST CLAIMS DUST- Various Artists CS.

All together a rather mediocre compilation that suffers from the dreaded "lackofocus" disease. Gothic experimental rock from **34 VAMPIRES**, **KINGDOM S C U M**, and **NEITHER/NEITHER WORLD** is juvenile and production poor while **TRANCE's** promising track is clouded by some bad (gasp!) vocals. Coming out ahead of the pack is **PILE OF COWS** with a scary piece called "Granma" and **TAINT** with a rhythmic (for them) track called "Gross Postmortem Mutilation". Of the lesser known names on the bill **YOUR BRAIN ON DRUGS' "The Void"** is noteworthy, full of drones, a sampled narrative, and a solemn bass and guitar accompaniment as is **TEAR CEREMONY's** "The Death of Pan". Others on this compilation include: **WINDOWPAIN INDUSTRIES**, **REGICIDE BUREAU**, and **CHAMBREF ANTOMBE**. **Hyde Recordings** P.O. Box 831 Reisterstowne, MD. 21136-0831 USA. JM.

E S P L E N D O R

GEOMETRICO- 1980-1982 2CD.

Even if you've never heard **ESPLENDORGEOMETRICO** you've undoubtedly heard their influence in other forms. Not only were they Spain's first industrial (in the true sense of the word) band but one of the worlds first. The two CD's on 1980-1982 includes their first tape **EGI**, their first LP, **Heroe Del Trabajo/El Acero Del Partido**, and their first untitled 7". Though not quite as ground breaking today as it was in the early '80s the importance of this CD cannot be overlooked and it deserves to be recognized as the landmark that it is. Their sound, as epitomized here, was comprised of crunchy electronic rhythms that were constantly in motion as they shifted and bounded about. Other sounds were sometimes played above: static voices, machine noises, and radios. Though, as expected, the sound is somewhat dated the material is strong and extremely listenable as much as ten years later. Recommended. Staalplaat P.O. Box 11453 1001GL Amsterdam, The Netherlands. JM.

O T H E R RECOMMENDATIONS:

LULL-Dreamt About Dreaming CD.

An almost flawless CD full of haunting ambience from an ex-member of **NAPALM DEATH** (!). Sentrax Productions, 105 Harcourt Road, Forest Fields, Nottingham, U.K., NG7 6PX. Send an s.a.s.e. or two i.r.c.s.

50 Years of Sunshine-Variou Artists 2CD.

Don't let a couple of dancy tracks scare you away there's enough new material from the likes of **BELT, NURSE WITH WOUND, LOVE SPIRALS DOWNWARD, PELICAN DAUGHTERS, Harvey Bainbridge** etc. to propel this to

must buy status. Silent Records 540 Alabama, Suite 315, San Francisco, CA. 94110 USA.

CONTRASTATE- "i" CD.

Formerly on cassette now rereleased on CD "i" features some of the same mind-shattering trance music you've come to expect from this outfit; spoken word, echoey guitar, chanting, sweeping electronics etc. Excellent. Tesco Holbeinstr. 8 D-69469 Sulzbach, Germany.

RAISON D'ETRE- Prospectus I CD.

Sets itself apart from the other Swedish electronics by incorporating sacred elements with a very churchlike atmosphere: monk chantings, clanging bells etc. Nicely done and very listenable. Silent.

JORGE REYES- El Costumbre CD.

Mexican ritual music based around percussion but using a variety of instruments. Highly recommended. Extreme P.O. Box 147 Preston 3072 Victoria, Australia.

B I G C I T Y ORCHESTRA / NUX VOMICA- Tryst 6 CS.

Good noise packaged in a grabbag of a thousand goodies ranging from trinkets, porno pics, doodads, you name it, it's bound to be in here. A blast! Ubuibi 1333 Grove St., S.F. CA 94117.

BONDAGE HARVEST- Asthma CS.

The highlight of this mostly noisy tape is a prank call that has to be heard...hilarious. Hyde-P.O. Box 831, Reiserstowne, MD. 21136-0831.

BUYERS MARKET CD.

Richard Schneider of **SCHLOSS TEGAL** told me he thought this was one of the most disturbing things he's ever heard...which should give you an idea of what

you're in for. A collection of the most intense moments culled from talk shows, investigative reports, and documentaries. Interzone 13 1/2 E. South Street, Frederick, MD. 21701 USA.

GLOD- ST CD.

If you can overlook some bad vocals the music on here is really quite fantastic. Tribal percussion, ritualistic chants, and sweeping keyboards come together in a mystical and wican experience. Sounds like a mix between **THE HYBRYDS** and old **SLEEP CHAMBER**. These are almost gone so be sure to get on it quick!! GLOD P.O. Box 34025 Detroit, MI. 48234 USA.

MUSLIMGAUZE- Vote Hezbollah CD.

New CD, same old sound. Keyboard bleeps intertwine with the usual mix of Middle-Eastern percussion and politics. Nothing new offered but one of their best in terms of hypnotics and complexity. Soleilmoon Recordings P.O. Box 83296 Portland, OR. 97283 USA.

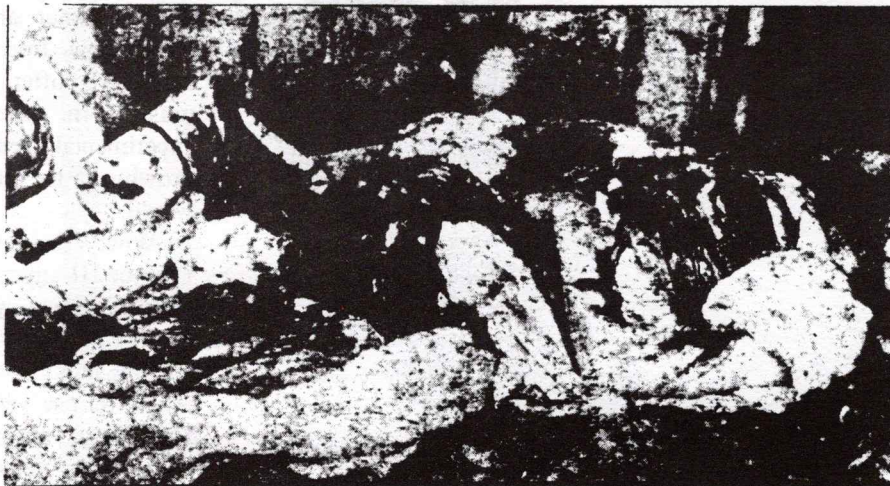
STRAFE F.R.- Moor CD.

Once again **STRAFE F.R.** challenges while reinventing their sound. More short vignettes then songs, much of the material on **Moor** is comprised of accessible and conventional instruments forced to perform unconventional roles. Guitars mix with church organs, drums with piano tinklings, and operatic female vocals with various organic sounds. Several tracks flirt with an almost punk approach and structure while others defy any sort of classification. **Moor** may not appeal to all, but to the select few that it does, enjoy! Staalplaat.

Drudge #3: featuring **VOICE OF EYE, ARCAN DEVICE, LHRH**, and Minus Habens.

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